

THE BRITISH MUSEUM
QUARTERLY—VOL. XIII. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1939

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

Crown 4to, averaging 32 pages + 16 pages of plates. Price 2s. 6d.: 2s. 9d. post free. 10s. (post free) for four parts.

It would help the Trustees if those intending to subscribe would do so for five-year periods at a cost, post free, of £2. 10s.

Binding cases for the annual volumes can be obtained from the Oxford University Press at a charge of 3s. 3d. for case and binding or 1s. 6d. for case alone (packing and postage in the British Isles included).

The price of back parts has been raised to 2s. 6d. each as from the issue of Vol. VI, No. 1.

PUBLISHED BY THE TRUSTEES

BRITISH MUSEUM QUARTERLY
VOLUME XIII. NUMBER 3. SEPTEMBER, 1939



Digitized by the Internet Archive
in 2025



XXIX. LIMESTONE STATUETTE OF SAKYAMUNI BUDDHA
WITH RUBBING OF NICHE

THE BRITISH MUSEUM
QUARTERLY — VOL. XIII. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1939

PRINTED IN GREAT BRITAIN

CONTENTS

	PAGE
31. A Northern Wei Dynasty Figure of Buddha	69
32. The Todd Collection	70
33. A Mughal Drawing	72
34. A Seljuq Hoard from Persia	73
35. A Sardonyx Cameo Portrait of Claudius	79
36. An Illustrated Greek Manuscript of <i>c.</i> 1500	81
37. A Post-Medieval Illuminated Manuscript from Constantinople	82
38. A Barking Abbey Rental	84
39. Correspondence of a Dramatic Critic	85
40. 'The Grand Fleet'	86
41. Maps of the First Afghan War	89
42. Lucas Waghenae's 'Thresoor der Zeevaart'	91
43. A Rare French Incunable	94
44. 'A Path-way to Penitence'	96
45. Modern English Bookbindings	97
46. An Early Babylonian Stone Figure of a Boar	98
47. Gold Figure of a Goat, from Iraq	98
48. The Carmichael Head, from Egypt	99
49. A Gold Scarab	99
Excavations	99
Recent Publications	101
Principal Acquisitions	102

PLATES

XXIX.	Limestone Statuette of Sakyamuni Buddha with Rubbing of Niche	<i>Frontispiece</i>
XXX.	<i>a</i> , Japanese Porcelain Plate	<i>To face page 70</i>
	<i>b</i> , Ink Painting by Zeshin	70
XXXI.	Mughal Drawing of an Elephant	71
XXXII.	Persian Silver Ornaments said to have been found at Nihavand	76
XXXIII.	Gifts of the National Art-Collections Fund	
	<i>a</i> , Persian Gold Bowl	77
	<i>b</i> , Roman Sardonyx Cameo	77
XXXIV.	Details of Two Late Byzantine Manuscripts	82
XXXV.	„ „ „ „ „	83
XXXVI.	Earl Jellicoe's Autograph Draft of <i>The Grand Fleet</i>	88
XXXVII.	Chart of the Coast of England from Scar- borough to Newhaven, 1601	94
XXXVIII.	<i>a, b</i> , Babylonian Steatite Boar and Gold Goat	98
	<i>c, d, e</i> , Egyptian Gold Scarab and Impression	98
XXXIX.	Egyptian Portrait Head in Sandstone	99
XL.	Stone Foundation-Offerings and Alabaster Head from Tall Brak	100
XLI.	Pottery from Tall Mefesh	101

31. A NORTHERN WEI DYNASTY FIGURE OF BUDDHA.

THE figure of Sakyamuni Buddha illustrated on Plate XXIX is carved in hard dark-grey limestone and was probably removed from the Lung-mên caves, near Loyang, several years ago. The figure is shown superimposed on a rubbing taken from a niche in the 'Ku Yang tung', a cave which contained several dated inscriptions of the sixth century A.D. This niche is shown on Plate CCXXXVII of E. Chavannes, *Mission Archéologique dans la Chine Septentrionale* and by Dr Osvald Sirén in *Chinese Sculpture*, on Plate 80. It contained a seated Buddha of the same type as the one here reproduced, apparently of about the same size and perhaps the work of the same sculptor.

The 'Ku Yang tung' is one of the earliest caves at Lung-mên and was one of the most beautiful. In November 1936 a great number of small figures, heads, and friezes had been removed by agents of Peiping dealers. This destruction has been gradual, some friezes of figures that appear on rubbings in the Museum collection had already been removed when the photographs for Dr. Sirén's book were taken, before 1924, and in November 1936 a great many of the figures shown in Dr Sirén's photographs were gone. Since July 1937, Lung-mên has been cut off from Peiping and so it is unlikely that more figures have been removed since that date. The Lung-mên stone is so hard and brittle that a large piece can seldom be removed. The figures were chipped from the walls of the caves and the fragments sent to Peiping where they were stuck together. The figure illustrated is in eight pieces.

The inscriptions around the niche are of interest because they tell how and why the caves were decorated and give an exact date. The inscription above the central Buddha image is published by Chavannes, fig. 582, inscription 1654. Many of the characters are illegible and some of the phrases obscure. Chavannes gives a free translation, which is probably accurate, but difficult to follow. However, the date and the identification of the image as Sakyamuni are certain. Part of the inscription states that the image of Shih-chia (Sakyamuni) was presented by a priestess for the benefit of her

daughter, Lady Yu, with wishes for her joy and tranquillity, and that her name might be glorious in history and handed down to future generations: then follows the date, 26th day of the 1st month of the 4th year of Chêng Kuang (A.D. 522). In the oblong spaces on each side of Sakyamuni were two standing figures, probably of the disciples Ananda, on the left, and Kasyapa, on the right. The inscription below the upper niche on the left states: 'The General who governs the East, your servant Ch'ing, . . . , elder of Ch'ih-yang-hsien, Su Wan-min made for his father and mother.' The inscription above the third niche on the left-hand side reads: 'Made for my deceased brother Ho Kuei.' In the lower right corner: 'Li Wu-tê made seven Buddhas.' In Plate 80 of Dr Sirén's book the seven small niches containing these Buddhas are clearly seen.

It is clear that in this case the figure of Sakyamuni was carved in A.D. 522 and that the other smaller niches and figures were added later, when suitable occasions arose. One sculptor probably carved many niches to the order of patrons who wished to commemorate friends or relatives; others may have been carved by monks as acts of piety. This is the first complete figure from Lung-mên to enter the Museum Collection and was acquired in May 1939. A head of a Bodhisattva from the same caves was acquired at the same time. The rubbing has been in the Museum since December 1910, when it was presented with several others by the late Charles L. Freer, who probably acquired them when he visited the caves.

The height of the figure is 12 inches.

A. D. BRANKSTON

32. THE TODD COLLECTION.

THE Japanese Collections in the Museum have been strengthened by a gift of Mrs Todd from the collection of her husband, the late Rev. C. J. Todd, R.N., who was for some time a naval chaplain resident in Japan. This gift is composed of ceramics, lacquer, *tsuba*, *menuki*, and *kashira*; and of these the ceramics are the most important acquisitions. They include a very fine *Kutani* porcelain plate decorated in vigorous brush strokes with fruit growing on a tree and flying insects, in coloured enamels, from the seventeenth



a



b

XXX. *a*, JAPANESE PORCELAIN PLATE. *b*, INK PAINTING
BY ZESHIN



XXXI. MUGHAL DRAWING OF AN ELEPHANT

century (Pl. XXX *a*); and three brilliant saucer-dishes of *Nabeshima* ware decorated with enamels and underglaze blue: one with a magpie against a background of leaves and berries and the other two with coxcomb flowers and grasses, and dating from early nineteenth and middle eighteenth centuries respectively. *Hirado* porcelain is represented by a sauce-boat and two dishes furnished with soft drawings in underglaze blue of children at play, pine branches, and *chidori* birds flying over the waves, on a very delicate white porcelain body, which is without question the finest blue and white ware that the Japanese ever made, although it only dates back to the early part of the nineteenth century.

There are several pieces of stoneware decorated in the Kenzan style, and one saucer-dish with a flower in sepia signed by this artist, which is certainly in the right tradition, though scarcely by the original master. Another saucer-dish covered with a *temmoku* glaze, made by Hayatsu Takemoto in 1896 and given to Mr. Todd by the maker, is of documentary importance.

Among the lacquer there are two black trays sketched with drawings of flowers and signed by the painter Tani Buncho (1763-1841), a small black box for powdered tea daintily decorated with medallions in gold signed Sato, nineteenth century, a carved red lacquer rouge pot, nineteenth century, in a brocade bag, and a much older carved red lacquer tray which is probably Japanese and seventeenth century. The metalwork is of less importance, but as the Museum's Collections are still weak in this direction it is very welcome.

R. S. JENYNS

The Museum has also received from the same source, by Mrs Todd's gift, five Japanese paintings, four prints, and three illustrated woodcut-books. The paintings are not early, but among them is a good Kano school bamboo-painting in ink by Isen Naganobu (1764-1828) and a picture by the famous nineteenth-century artist Zeshin (Pl. XXX *b*), which is particularly welcome as an example of his rare ink landscape-painting, not hitherto represented in the Museum which has excellent paintings in lacquer from the Orange, Morrison and Ricketts and Shannon Collections. It is a view of a

shrine with a large *torii* (temple gate) silhouetted against the sky. Unfortunately the picture has at some time suffered from damp. Among the books is the *Kihō Gwafu* of 1824, a beautiful example of colour printing of impressionist studies of everyday life.

BASIL GRAY

33. A MUGHAL DRAWING.

THE Museum may be considered fortunate to have been able to acquire an exceptionally fine Mughal drawing of an elephant (Pl. XXXI). Work of this quality seldom now appears on the market. The drawing in question comes from an album of drawings and calligraphy of the Mughal school recently broken up, and it has never been published or exhibited. The page on which the drawing is mounted measures $12\frac{3}{4}$ by $18\frac{5}{8}$ inches. The outer border is decorated in gold with a fine repeating design of plants within a frame: inside this comes a narrow red border. The drawing itself measures $8\frac{1}{8}$ by $11\frac{1}{2}$ inches and its condition is good except for some rubbing of the surface where the mount has buckled.

The subject is a young adult elephant being fed by a groom apparently with bundles of sugar-cane and jack fruit. An overturned cauldron is seen in the corner. The elephant is tethered by one hind leg to a ring in the ground by means of a short chain. A rope is bound round his leg below the chain to prevent his slipping it. Sticking in the ground behind him is a long bamboo pole with a double prong. Strewn on the ground are some small branches. The tusks are bound with three triple gold rings: a small gold ring pierces his ear at the top and a bell is suspended from his middle. The groom is dressed in the typical costume of the reign of Jahangir (1605-28) with small flat turban. In style of hair dressing and moustache he follows the fashion set by the emperor himself.

In style the drawing represents the realistic animal portraits which are peculiar to this reign and in which Jahangir himself took so much interest. Previously there was only one example of these fine and characteristic drawings in the Museum, the Black Buck with his Keeper acquired by purchase in 1922 and several times reproduced

since.¹ This is attributed to Manohar, one of the leading artists of the reign. While the buck is aloof in its stiff yet delicate movement, the elephant is not only made impressive by a skilful use by the artist of a low view-point, but the realistic treatment of the loose flesh on the throat and of the folds behind the legs gives it solidity without losing liveliness. No artist's name can be suggested, but the date of the drawing must be about 1615. The only Mughal drawing of an elephant comparable with it is one in the Indian Museum, Calcutta, signed by Ghulam and dated 1621.²

BASIL GRAY

34. A SELJUQ HOARD FROM PERSIA.

A GROUP of objects in the precious metals recently acquired by the Museum makes an important contribution to our knowledge of the medieval civilization of Persia, as well as to its representation in the collections. The group is said to have been dug up at Nihavand, a city of Persian Iraq, the name of which is well known through the finds of prehistoric pottery made there by Dr Contenau. It was also a flourishing place in the Islamic period and there is no reason to doubt the locality of the find, though it cannot of course be confirmed.

The find, as it reached the Museum, consisted of forty pieces, of which thirty-nine are of silver, nearly all enriched with gilding and niello, while one, also the most considerable in size, is of gold. This latter is a shallow wine bowl decorated with engraved roundels and an inscription in Arabic round the outside of the lip. The National Art-Collections Fund generously presented the bowl, and the remainder of the hoard was subsequently purchased by the Museum. There are two series of plates which formerly decorated leather belts; two silver beads, a small circular plaque, what appears to be the butt of a halberd and four other inscribed objects, as well as some fragments of buckles. The style of all the pieces points unmistakably to the Seljuq period, and this is confirmed by one which bears a name. It is a ring with a broken tang and attachment for suspension. At first sight this looks like a buckle, but there is no trace of the

¹ Cf. *Ars Asiatica*, vi, pl. LVI (3); Havell, *Indian Painting and Sculpture*, 2nd edition, pl. LXII.

² Percy Brown, *Indian Painting under the Mughals*, pl. LVI.

wear to be expected on its outer side while the round form is quite unsuitable. It is possible that it was rather intended to have been suspended and that the broken tang once held a seal. The form appears to be unknown elsewhere.

The inscription in Arabic characters, outlined in niello against a ground decorated with scrolls (Fig. 1), reads as follows: al-Hājib al-



FIG. 1.

jalīl Abi Shujā 'Injū-Takin aṭāl Allāh . . . /
. . . 'The Chamberlain, the eminent Abu
Shuja 'Injū-Takin, may God prolong. . . '

The reading of the last two words is doubtful.¹ The name Injū-Takin is Turkish. The office of Hājib (literally doorkeeper) varied at different times in the Islamic period. The word is usually translated chamberlain and the holder of the office might be of high rank, but under the Seljuqs it was merely a rank to which all members of the prince's household might attain.² There was a chief Hājib who was one of the principal ministers. In this case we can only say that the owner was a Turkish courtier. The writing is good but there is a bad grammatical mistake in the Arabic, the name Abu being placed in the genitive case, whereas it should, like al-Hājib, be nominative. Such mistakes commonly occur in inscriptions of the medieval period written in Persia where knowledge of Arabic was insufficient.

A second inscribed piece is part of an amulet case (Pl. XXXII c). It is decorated on each side with a peacock, *repoussé*, the background gilt, surrounded by a Kufic inscription outlined in niello, but this is only Kuranic. At the end is the figure of a lion in high relief, ornamented with gilt and niello (Fig. 2). Underneath is a zigzag pattern, probably derived from the sewing of a leather amulet. An amulet case decorated with a similar lion enriched with niello was found in 1900 with a hoard at Sayram-su near the Syr-Daria (Jaxartes), in the district of Chimkent, the site of the Samanid



FIG. 2.

city of Isbijāb. With this find were associated coins struck between 949 and 1040, but the burial is considered to have been rather later.³

¹ This reading is due to Mr R. A. Walker and Mr M. Minovi.

² V. Barthold, *Turkestan down to the Mongol Invasion*, p. 227.

³ See T. J. Arne, *La Suède et l'Orient*, 1914, p. 97, fig. 46.

The two remaining inscribed pieces are silver hoops (diameter $1\frac{1}{4}$ inches), almost a pair. They evidently once enclosed a staff, but the small square loop attached to each is too light to have carried anything like a cord or tassel. Each bears in niello a formula reduced to illegibility and repeated backwards and forwards and across. A small ring is also decorated with niello in fine quality (Pl. XXXII *d*).

The two series of belt plaques are of greater interest from the point of view of style (Pl. XXXII *a, b*). As with other nomad peoples the belt was of considerable importance to the Turks, and was, in fact, an emblem of rank. Each series consists of a pair of larger plates (in one case round, in the other square) with four openings which would allow the passage of two bands passing at right angles. They are not clasps. The remaining plates are long and narrow, and with the exception of two furnished with rings for suspension are provided with tags in pairs at the back for fixing in the leather. This form of plate is commonly met with in finds of silver trappings in South Russia after the Gothic period. Arne considers that the type originates with the Khazars about the seventh and eighth centuries A.D. Examples in the Museum are shown in the Iron Age Gallery. Niello is used only in the find from the district of Kiev presented to the Museum by Mr Pierpont Morgan in 1907, and attributed to the eleventh and twelfth centuries A.D., where it is employed in the decoration of ear-rings and bracelets.

Allusion has already been made to the find at Sayram-su. This is the only occasion until lately when objects of definite Islamic provenance have been found associated with this nomadic style. But recently two other series have appeared: one was acquired by Mr R. Harari about 1930, and the other by the Arab Museum in Cairo in 1938. Both are still unpublished. The Cairo series consists in all of about sixty pieces. In addition to the long fish-shaped¹ belt-plates resembling those in the Nihavand find (Plate, *a*) there are shorter and broader plates, close in shape to the second Nihavand series (Plate, *b*), but inscribed with Kufic in niello. The Cairo Museum date their series to the twelfth or early thirteenth century. Mr Harari's group consists of two series, one also resembling the Nihavand

¹ A plate actually representing a fish is shown by Smirnov, pl. LXXX, fig. 18.

second series (*b*), the other is of a different type both in shape and decoration and does not concern us now. In neither is there any inscribed piece.

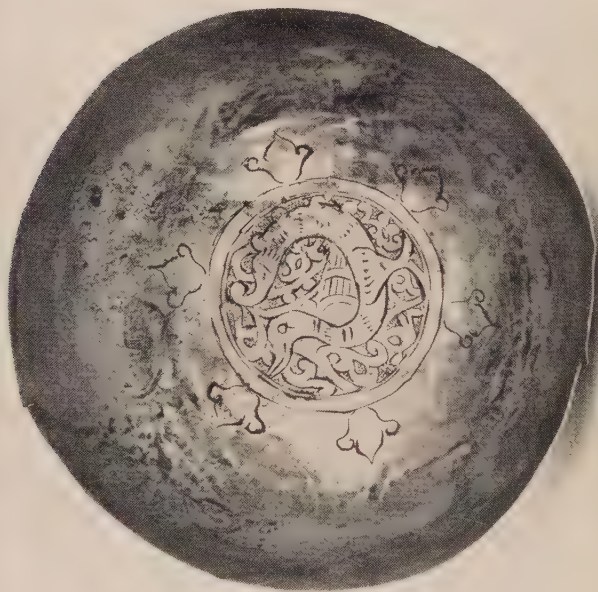
There is every reason to regard the whole of the Nihavand find as a single hoard of approximately one date. The inscribed belt-plates at Cairo confirm the association of the Nihavand belt-plates with the other inscribed pieces acquired with them. But, while the dating of the two series of plates is probably the same they show a most interesting stylistic divergence. The long plates (*a*) are decorated with a design in *repoussé* the edges of which show a sharply defined slant, such as is typical of Seljuq work. The raised areas are filled with niello, which is here used in masses in the manner of *champlevé* enamel. It is, however, only thinly applied. The other series, here called the second (*b*), is quite different both in design and technique. The decoration consists of a delicate formal design in filigree on a background of niello. This sort of design has a longer history in Persia and Mesopotamia. It is used as a space filler on the woven silks and is found in the 'Abbasid period (ninth century). The lobes on each side of the pair of larger plates of this series also have a long history. The style may originate in Syria or Egypt. At any rate it represents the traditional culture of the 'Abbasid Caliphate while the first series shows the impingement on this of the stronger art of the nomads introduced by the Seljuq Turks, who may have adopted it during their sojourn on the northern borders of Persia. Even after they became masters of the whole of the eastern Caliphate the Seljuqs were unwilling to forsake their nomad habits, which was a principal cause of their being unable to found a stable empire in Persia. The latter part of the twelfth century would be the date indicated by the epigraphic and stylistic evidence. Niello, which was occasionally used in the Greek and Roman periods as a foil in a silver design, and in the same sort of way by the Sasanians, was much more extensively employed by the nomadic peoples from Scandinavia to the Caspian Sea, who used it to make true inlay designs. It was probably extensively employed in the early Islamic period, but so little remains of the precious metals from this time that actual examples are uncommon.



XXXII. PERSIAN SILVER ORNAMENTS SAID TO HAVE BEEN FOUND
AT NIHAVAND



b



a



XXXIII. GIFTS OF THE NATIONAL ART-COLLECTIONS FUND: *a*, PERSIAN GOLD BOWL. *b*, ROMAN SARDONYX CAMEO

It remains to describe and discuss the gold wine-bowl (Pl. XXXIII a). The diameter is 7.7 cm. and the general shape was traditional in Persia, going back to the Achaemenid period.¹ Coming down to the period with which we are concerned, the outside of a somewhat similar bowl in silver is reproduced by Smirnov.² This may be assigned to the early Seljuq period: it was once provided with a handle.

On the inside the gold bowl is decorated with a roundel containing a duck superimposed on arabesques. On the outside are two pairs of similar birds, confronted and alternating with four decorated roundels. The bird has its head thrown back and the curved beak in each case is prolonged till it meets the border below the inscription. The eye is represented by a single pothook and the feet are remarkably solid. Both these features are found in the ducks which so often occur as decorative designs on the silver of the Sasanian period and later (cf. Smirnov, *op. cit.*, 116, 127), as well as on textiles, glass, and pottery of the first centuries of the Islamic period.

An inscription in floral Kufic surrounds the bowl on the outside immediately below the lip. It is engraved more deeply than the birds and the background is decorated with small dots. A specimen of the epigraphy is here given (Fig. 3). It shows the beginning and



FIG. 3.

end of the inscription between which there is no break. The text may be transcribed as follows:

Al-khamr^u shams^{un} fī ghilāla^{ti} lādhⁱ
Tajrī wa-maṭla'uhā min al-khardādhⁱ⁽¹⁾
Fa'shrab 'alā ṭībⁱ 'z-zamānⁱ fa-yaumunā
Yaum^{u(2)} 'ltidhādhⁱⁿ qad atā⁽³⁾ bi-radhādhⁱ

This transcription is due in the first place to Mr A. S. Fulton and Mr J. Walker of the British Museum. Mr Fulton recognized that

¹ Cf. Dalton, *Treasure of the Oxus*, no. 21, fig. 44; Smirnov, *Argenterie Orientale*, especially nos. 71-3.

² *Op. cit.*, no. 14

it formed two verses in the Arabic metre known as *kāmil* (catalectic form).

Mr M. Minovi, who made two emendations, at the end of the second line and in the fourth, has provided the following notes:

(1) The word *khardādh* which is ignored by the dictionaries¹ occurs in a verse in the same metre and rhyme by Ibn al-Mu'tazz (v. B.M. MS. Or. 3628, fol. 197^r) which is not in his printed *Diwān*. It appears to mean a large flask for pouring wine, or possibly a large cup for drinking. The engraving of this word is defective.

(2) It is engraved if it were *yww*.

(3) The engraving is again defective.

With these emendations the text is clear. It may be translated as follows:

Wine is a sun in a garment of red Chinese silk.

It flows; its source (rising) is the flask.

Drink, then, in the pleasure of time, since our day

Is a day of delight which has brought dew.

Since this note was written the well-known Persian scholar Mīrzā Muḥammad Khān Qazvīnī has found the verses in the anthology of ath-Tha'ālībī, *Yatīmat ad-Dahr*,² exactly as here read from the bowl. They are ascribed to Ibn at-Tammār of Wāsiṭ, a poet of the tenth century A.D. From the style of the inscription Dr Rhuvon Guest was kind enough to express the opinion that it was of the eleventh century. This would agree well enough with the style of the decoration on the bowl, though it might equally well be work of the following century. Both the style of decoration and the mistakes made in the inscription would point to the decoration having been carried out by a Persian who had small knowledge of Arabic.

With regard to the composition of the metals employed in the objects of the find, Dr Plenderleith reports as follows after carrying out examination in the Research Laboratory. There are microscopic particles of white metal embedded in the gold of the bowl. No iron is present and the particles are non-magnetic. They are extremely hard and there is good reason to suppose them to be

¹ Except E. Fagnan, *Additions aux Dictionnaires Arabes* (1923).

² Damascus edn. (A. H. 1303), II, p. 136; Cairo edn. (A. H. 1352) II, p. 341.

iridium. As to the niello inlay on the plates, he reports that a spectrographic examination records the presence of copper, silver, gold, tin, lead, with traces of aluminium potassium and magnesium, and boron. Rosenberg gives the principal constituents of niello as silver, sulphur, copper, lead, in antiquity, according to Pliny, and also in the Renaissance period, according to Cellini. Analysis of the filling taken from one of the small fragments from Nihavand reveals the presence of sulphur as well as silver and copper. Its composition is therefore probably the same as western niello. This is probably the first occasion when there had been an opportunity of analysing Islamic niello. Indeed the importance of the find is the greater because of the extreme scarcity of objects with precious metals from Islamic lands where there are no tomb burials and where successive invasions culminating in those of the Mongols caused widespread destruction. This is the more unfortunate since literary evidence shows that in spite of the religious ban on the personal use of gold and silver, the precious metals were extensively employed in the medieval period both in Egypt and Persia.

BASIL GRAY

35. A SARDONYX CAMEO PORTRAIT OF CLAUDIUS.

SCIPIO Africanus, according to Demostratus, first set the fashion in Rome of wearing sardonyxes; and to his authoritative example Pliny ascribes the esteem in which the Romans held the stone.¹ Its attraction was no less strongly felt by the earlier emperors, under whom the art of carving cameos in sardonyx culminated in a series of masterpieces remarkable for size and workmanship alike. In particular their production seems to have been encouraged by the personal tastes of Claudius whose habit of wearing them is noted by Pliny,² and whose portrait appears on some of the best examples.

A large fragment of a sardonyx cameo of this imperial class has recently been given to the Museum by the National Art-Collections Fund and forms one of the most important recent additions to the collection of Roman gems (Pl. XXXIII *b*). It is curious that no more should be known of its history than that it formerly belonged

¹ *N.H.* xxxvii, 85.

² *Ibid.*

to the late Sir Bernard Oppenheimer (d. 1921)—a scanty enough record in view of the gem's obvious artistic and iconographic interest, and one which cannot be explained by the recency of its discovery, for the gold frame in which it is now mounted¹ was certainly made not later than the middle of the last century.

The fragment measures approximately 6.2 by 5.8 cm. On all sides the fractures run close to the head, but leave it perfect except for the loss of the ribbons by which the wreath was tied at the back. The fracture along which the neck has been broken off is filed smooth for a short length; but this is certainly the result of the modern adaptation of the fragment to the oval of the frame, and not an indication that the neck was originally cut off here. In all probability the unbroken gem showed both head and shoulders, since this appears to be the usual practice on the larger cameos; and in this case the unbroken gem would have been of exceptional size, the proportions of the head being approximately the same as those of the Windsor Castle cameo of Claudius,² which measures 18.8 by 14.5 cm. over all.

The head, which is laureate and in profile to the right, shows the characteristic features of Claudius's portrait type: the sharp angle between the flat top of the skull and the forehead, the furrow across the latter, the heavy brows over small and deep-set eyes, and the slanting line between chin and fleshy neck. But in spite of such realism it is, one imagines, largely an idealized portrait, the work of a Hellenizing court art, which gives no hint of the *longa manantia labra saliva*³ or other disfiguring traits on which imperial literature loved to fasten. Compared with coin types the face appears older than on the bronzes of A.D. 41/42 (when Claudius was 51 years old); the length of the head and a certain thickness and heaviness of feature connect it more closely with the Eastern silver issue of A.D. 50/51;⁴ and we may assume that it is a portrait of Claudius towards the end of his reign.

The almost sculptural proportions of the head make its treatment

¹ The ring for suspension is not on the vertical axis of the head; consequently, if the gem is suspended from it the face has an excessive upward tilt.

² *Archaeologia*, 45, 1877, pl. 1 and pp. 6 ff.

³ Juvenal, *Sat.* vi, 623.

⁴ Cf. *B.M. Cat. Roman Imperial Coins*, no. 234, pl. 34, 3.

in the technique of gem-engraving particularly interesting. The horizontally stratified stone has been so carved that the flesh is a semi-transparent blue-white, the hair an opaque pure white (*bene canum* says Seneca of Claudius's hair), the background and the wreath a tortoiseshell brown. The thinness of the white layers, each about 0.25 cm. deep, confines the artist to an extremely low relief; nevertheless, within these limits the modelling and gradation of planes are remarkably well managed. The firm construction of the face is more clearly revealed in the matt material of a plaster cast (Pl. XXXIII) than in the highly polished original; and the cast also emphasizes a certain dryness and angularity latent in the style, the result of an increasing abruptness, compared with the fluidity of Augustan glyptic art, in the transitions from plane to plane.

The desuetude of gem-engraving and the diminutive scale on which it is practised, make it peculiarly difficult for the modern critic to recognize the stylistic differences which characterize the work of the various gem-engravers known to us from signed gems; and it is impossible to speak with any confidence of the style of Dioskurides, for example, or of Hyllos. Nevertheless, our fragment shows a very distinct affinity with the Vienna sardonyx signed by Herophilos, son of Dioskurides, and carved with a portrait of Tiberius.¹ The same dryness and angularity in the carving² marks the two gems; and there is much similarity in details such as the treatment of the hair, the line of the brows, and the vertical furrows running down from nose and mouth. But if our fragment is here connected with Herophilos, it is not intended to be more than a very tentative conjecture.

D. E. L. HAYNES

36. AN ILLUSTRATED GREEK MANUSCRIPT OF c. 1500.

THE *Synaxaria* of Nicephorus Callistus Xanthopoulos (born c. 1290) is a collection of expositions on the occasion of the most important feasts of the *Triodion*, i.e. the period from the 'Sun-

¹ *Jahrbuch d. k. deutsch. arch. Inst.*, iii, 1888, pl. 11, 2.

² Cf. Furtwängler, *Antike Gemmen*, iii, p. 319.

day of Publicans and Pharisees' (the Sunday before Septuagesima) to the 'Feast of All Saints' (the Sunday after Pentecost, our Trinity Sunday). There has hitherto been no manuscript copy of the work in the British Museum, and it has only been printed in a modern Greek translation of the seventeenth century.

The present manuscript, numbered Egerton MS. 3157, was written on paper, about 1500, in one hand throughout, except for three folios which appear to have been inserted later. At the end of the *Synaxaria* is an *Encomium on the Patriarch Joseph* by Ephraim Syrus (born c. 300), imperfect at the end. The first four leaves of the manuscript are torn and have been pasted on to two sheets of paper; the rest is in fair preservation, although the binding has been much damaged by fire. Titles and initials are in red ink, and there are head-pieces of ornamental penwork.

The manuscript is chiefly remarkable for a series of thirty-three ink and colour drawings. These vary in quality, the illustrations to the *Encomium* being very poor; but the earlier drawings are striking in design and vigorous in execution. They appear to be derived from some good Byzantine original. Other colour drawings in a Greek manuscript of the same period are found in Add. MS. 40724, the *Historia Biblica* of Georgius Chumnus.

A. D. WILSON

37. A POST-MEDIEVAL ILLUMINATED MANUSCRIPT FROM CONSTANTINOPLE.

THOUGH the study of Byzantine illumination continues with unabated vigour, very little attention has been paid to manuscripts decorated within the sphere of Byzantine culture after the close of the Middle Ages. For the most part they have been regarded at best as decadent descendants of the earlier books. A *leitourgikon*, Egerton MS. 3155, recently acquired by the Department of Manuscripts, should prove useful to students of the manuscripts of this later period of Byzantine illumination (Pls. XXXIV *a*, XXXV *a*, *c*). Textually the manuscript is of no great importance, and its contents are the usual ones, namely the liturgies of St John Chrysostom, St Basil the Great, and the Presanctified. At the end,



a



b



a

**b**

C

 d XXXV. DETAILS OF TWO LATE BYZANTINE
MANUSCRIPTS

however, there is a colophon informing us that the manuscript was written by Michael, Oikonomos in Brusa, at Constantinople and finished on 12th October 1644. By a curious chance the Museum possesses another leitourgikon, Add. MS. 40755, containing a similar colophon saying that that manuscript also is the work of one Michael, Oikonomos of Brusa (Pls. XXXIV *b*, XXXV *b*, *d*). Neither date nor place of writing is given, but there must be rather more than forty years between the execution of the two manuscripts, for the Additional MS. was probably finished before 1600. Therefore, though both books are closely related to each other in script and decoration, one hesitates to affirm that they are the work of the same hand.

Each manuscript is decorated with miniatures of the reputed authors of the liturgies: St John Chrysostom, St Basil the Great, and St Gregory Dialogos, as well as with a number of elaborate initials formed mainly of interlacing patterns of leaves and flowers with occasionally birds and snakes. Human figures and heads of Christ are also found. This initial style seems to be of a very eclectic nature, being drawn from every kind of source, whether Western, Oriental, or even Slavonic. It should be noted, however, that the well-known types of medieval Byzantine ornament are more sparingly used. The figure style on the other hand is purely Byzantine and it would be interesting to compare it with contemporary icons. This probable connexion with the icon style may be seen in some of the initials containing the head of Christ, cf. Egerton MS. 3155, f. 31 *b*, and Add. MS. 40755, f. 31, where the highly modelled features recall the technique employed on painted panels (Pl. XXXV *a*, *b*).

A similar initial style, also combined with a Byzantine figure style, may be seen in other manuscripts of the sixteenth and seventeenth centuries in the Department of Manuscripts. The initials in them show an increasing tendency to become more fantastic during the course of the seventeenth century. Probably the earliest manuscript in the Department to contain this type of ornament is Add. MS. 24370, a Horologion, of the latter half of the sixteenth century. The head-pieces and initials in this manuscript contain a good deal more interlaced strapwork than is found in the later manuscripts.

Next in point of time are the two Brusa manuscripts, which are followed by another leitourgikon finished in 1664 by Euthymios Hieromonachos from the Peloponnese, Egerton MS. 2392. Its initials are certainly derived from types similar to the Brusa manuscripts, but they have declined in quality and design, and the whole effect is a good deal rougher. The figures of the saints at the beginning of the liturgies are still in the traditional manner and are excellent of their kinds. Add. MS. 28820, also a leitourgikon, having a miniature at the beginning signed by the Archimandrite Kallinikos and dated 1695, is a most elaborate example of a further development of this style. The initials are far more fantastic than in the earlier manuscripts, and the figures also are endowed with something of the same spirit. It is unfortunate that the provenance of this manuscript is unknown, though a note on a fly-leaf says that it was bound at Nicopolis in 1709.

This series of illuminated books is an interesting one and shows that during the seventeenth century Byzantine illumination, though no longer one of the major arts, was at any rate capable of developing an independent and effective initial style. The figure style, too, was by no means a decline from the earlier manuscripts and should be compared with the icons. Within this series the newly acquired Egerton MS. 3155 is a valuable contribution to our knowledge of this neglected art.

F. WORMALD

38. A BARKING ABBEY RENTAL.

FOUNDED in the seventh century by Erkenwald, later Bishop of London, Barking Abbey could claim to be one of the earliest, as it became one of the richest nunneries in England. Sion and Shaftesbury alone possessed greater wealth at the Dissolution, while its Abbess held precedence over all others in England. In view of this eminence, existing memorials of the administration of its large properties are surprisingly scanty. If any chartulary or register has survived to the present day, its whereabouts is unknown. It is all the more gratifying for this reason to record the generous gift to the Department of Manuscripts by Mr F. J. Brand of a rental, drawn up in the year 1456, of the Abbey's possessions in the town of

Barking, where about one-third of its temporalities lay. It consists of fifty vellum leaves, bound in a modern vellum binding bearing the arms of Frederick Arthur Crisp, F.S.A., at whose sale (Sotheby's, 4th December 1922) it was purchased by the present donor. The rental itself consists of two distinct parts, devoted respectively to Barking North and Barking South—a division which may have had some relation to the two former vicarages in the Church of Barking (St Margaret in the North and St Margaret in the South), and which left its mark on the administration of the Abbey as late as the Dissolution. A translation of the manuscript has been published by J. E. Oxley in the *Transactions of the Barking and District Archaeological Society*, 1936, 1937. In it the holdings of the tenants, with the conditions of tenure, are set out in detail. Though by this time the lands were mostly held in exchange for money payments, or in a few cases for payments in kind, a number still hold by labour service, and there are indications of a wider use of that system in the past. For the history of Barking and the study of its family, street, and field names, the document is, of course, of first-rate importance. Its earlier history is unknown and it had been completely lost sight of before its appearance in the sale-room. It is fitting that it should now find a permanent home in the Museum which also possesses, in the famous deed of Hodilred (Cotton MS. Augustus II. 29), the earliest extant document of Barking Abbey. It has received the number Add. MS. 45387.

B. SCHOFIELD

39. CORRESPONDENCE OF A DRAMATIC CRITIC.

THE correspondence of William Archer, lately presented to the Department of Manuscripts by his brother, Lt-Col. Archer, and now numbered Add. MSS. 45290–7, admits the reader behind the literary, and more especially the dramatic, scene at a particularly interesting period. For many years, including the famous nineties, Archer was dramatic critic on various leading papers in London, and his verdict exercised a potent influence. Above all, his name will always be associated with the coming of Ibsen to the English stage. Many of the letters in this collection are directly or indirectly associated with his championship of that dramatist, whose works he

translated and made accessible to the English public. But Ibsen is only one centre of interest. Playwrights so widely diverse as Shaw and Pinero are fully represented, and out of the eight volumes into which the material has been divided, the letters of G. B. S. account for one volume (1885-1924) and those of Pinero for another (1888-1923). There is scarcely a celebrity in the contemporary world of letters or the stage who does not figure in the correspondence. The poets range alphabetically from Alfred Austin and John Davidson down to William Watson and Yeats, one most revealing and moving letter being from the author of *The Hound of Heaven*. Archer's friendship with R. L. Stevenson and his wife produces a group of interesting letters; another group is formed by Thomas Hardy's letters, still others by George Moore's, Barrie's, Max Beerbohm's, and E. V. Lucas's; even so up-to-date an author as James Joyce is included. Edmund Gosse easily leads in bulk among the critics, who also include A. C. Bradley, George Brandes, and Quiller-Couch. The stage is of course well to the front; here Granville Barker must especially be mentioned. The whole correspondence forms the framework of Colonel Archer's book on his brother entitled *William Archer: Life, Work and Friendships*, 1931.

H. J. M. MILNE

40. 'THE GRAND FLEET.'

AT a moment such as the present, when the British Empire has once again been somewhat abruptly forced to appreciate the extent to which the national safety is dependent upon the efficiency of the British Navy, it is a matter for considerable gratification to be able to record the gift to the British Museum of a manuscript of outstanding interest and importance. This new arrival is none other than the original autograph draft of the famous book *The Grand Fleet 1914-16*, written by the late Admiral of the Fleet, Earl Jellicoe, wherein the story of the achievements of the most important fleet in the British Navy from the outbreak of the Great War until November 1916 is told by the man who, as Commander-in-Chief, was responsible for the destiny of that fleet during the most critical period in its history (including the greatest naval battle of

modern times), and who is thus best qualified to speak as the representative of that Service of which he was so distinguished a member.

On the outbreak of the Great War in August 1914, Lord Jellicoe was, as is well known, ordered by the Admiralty to supersede his superior officer and to take command of the Grand Fleet, after his protests against such a treatment of his colleague had been dismissed. He remained in command for the first two years of the War, and during this period saw the gradual building up of the superior strength of the British Fleet, until he was able to hand over to Admiral Beatty, his successor, a weapon with which it was possible to establish a complete ascendancy over the enemy not attainable at the commencement of hostilities. In November 1916 Lord Jellicoe left the sea in order to become responsible for administration at the Admiralty. He retired in 1917.

During the earlier months of 1918, after his retirement, Lord Jellicoe decided to utilize his leisure to compile an account of the work carried out by the fleet under his command; in order that, should the opportunity ever occur, a trustworthy appreciation of the part played by the British seamen might be published. Moreover, the admiral seems to have felt that the general public was not sufficiently well informed regarding the actual functions of the British Navy and the manner in which sea power is used to obtain eventual victory, and he evidently wished to answer the criticisms of those who condemned the Navy for failing to produce a startling and dramatic annihilation of the German fleet in a great battle of the Trafalgar type. These points, and in particular the moment at which the account was compiled, are vital to any correct interpretation of the present manuscript, as also indeed to that of the published book itself; for in a very marked degree they have affected the composition of the work. Writing, as he did, during some of the most critical months of the War, Lord Jellicoe could obviously not set down all that he knew about certain official secrets (e.g. the use of paravanes and directional wireless), and although he was able to incorporate a considerable amount of such information when he eventually printed his manuscript, nevertheless, at the time of the publication of *The Grand Fleet*, he was still not fully aware of many

facts, particularly with regard to the movements of the German fleet, e.g. at the Battle of Jutland. Full enlightenment upon such points did not reach him until after the discovery of certain papers when the surrendered German fleet was scuttled, and after the eventual publication of various German accounts of the naval warfare. Consequently both Lord Jellicoe's manuscript and also his published book contain certain conjectures and statements which he would almost certainly have modified had he written ten years later than he actually did. This fact must be borne in mind when reading his manuscript at the present time.

Although imperfect from the point of view of accuracy, as of necessity it must be, the manuscript as it now exists is not only an excellent historical document, but also an inspiring record in itself. Written upon both sides of sheets of official foolscap in the admiral's small handwriting to form a book of 156 folios, it bears every sign of being a preliminary draft. Alterations and corrections are fairly numerous, insertions on small separate sheets are not infrequent, and many spaces are left blank to await details or correct particulars until after the consultation of notes or official records. Alterations in the method of expressing a point are comparatively few, the whole account being written in the simple, straightforward, narrative style of a sailor who deals with facts, and who seems (from more than one definite statement to the effect) to have rather doubted his ability to state a case clearly and effectively—an ability, let it be added, which he certainly possessed.

Completely frank as it is in many important particulars (e.g. concerning the defective construction of pre-War British battleships), the work could obviously not be made public during the War: but after the surrender of the German High Sea Fleet and the removal, to a great extent, of the official ban of secrecy, the objections against publication disappeared. Lord Jellicoe therefore decided to issue his book, and he obtained the co-operation of Mr (now Sir Archibald) Hurd and former naval colleagues in seeing the work through the press and in making it suitable for appeal to the general public. At this stage much additional material was incorporated and some modification made in the format of the book (which appeared eventually

in February 1919). In particular, Chapters II, III, and XI of the printed book were apparently written then (as they do not appear in the manuscript), and the part dealing with the Battle of Jutland and the week following it until the death of Lord Kitchener in H.M.S. *Hampshire* was considerably expanded. Even so, however, here in the manuscript we still have the original account of Jutland by the man who actually commanded the British Fleet during that battle, and the lament of the greatest sailor of his time for the death of the distinguished soldier committed to his care.

The manuscript, which has been numbered Add. MS. 45356, has been presented to the Museum by Admiral Jellicoe's widow, the Countess Jellicoe, in accordance with her late husband's own expressed wishes. A note of appreciation (dated 29th April 1939) by Admiral Sir Frederick Charles Dreyer, Jellicoe's flag captain at Jutland, has been incorporated in the volume at the beginning. The manuscript was placed on special exhibition to commemorate the anniversary of the Battle of Jutland, opened at ff. 115 *b*, 116, to show Jellicoe's description of how his flagship, H.M.S. *Iron Duke*, went into action during the battle (Pl. XXXVI). It remained on exhibition in order that the account of the death of Lord Kitchener (ff. 137-9) could be shown.

H. R. ALDRIDGE

41. MAPS OF THE FIRST AFGHAN WAR.

ALTHOUGH the north-west boundary of British India was roughly the Indus until the conquest of Sindh and the Punjab in the forties of last century, yet the break-up of the Durani empire and the confusion that ensued in the early decades of the nineteenth century led the government, during the governor-generalship of Lord Auckland, unwisely to involve itself in Afghan intrigues, ostensibly for commercial purposes. By the Tripartite Treaty of June 1838 the British Government associated itself as a third party with the friendly alliance between Ranjit Singh of Lahore, the great Sikh ruler, on the one hand, and the long-deposed Afghan ruler, Shah Shuja, on the other; further, the treaty implicitly compelled the British to support the latter in recovering Afghanistan, then ruled by Dost Muhammad. Fortunately much of the material

illustrating this complex and critical period in the East India Company's rule is already in the Department in the letter-books and minute-books of Lord Auckland (Add. MSS. 37689-718), and in the papers of the contemporary President of the Board of Control in London, Sir John Cam Hobhouse, afterwards Lord Broughton (Add. MSS. 36456-72); one volume of the Broadfoot Papers (Add. MS. 40128) is entirely devoted to the First Afghan War and many individual documents relate to the same subject. The Department has now acquired through the Farnborough Fund an excellent set of military maps (numbered Egerton MS. 3156), dated and most of them signed by the officers concerned, illustrating the campaign of the so-called 'Army of the Indus', under Lieut-Gen. Sir John Keane, which was the immediate result of the Tripartite Treaty.

The first three maps show the disposition of the camp at Vikkur, where Keane had landed from Bombay, and two of them are dated 21 and 30 November 1838. These are followed by a general survey of the Indus valley, showing the route of the army from the coast to a point near Larkana and thence over the Baluchistan border to Jhal and Gandava. The next plan is of the military bridges near Bukkur, which enabled Maj.-Gen. Sir Willoughby Cotton's troops to cross the Indus on the futile diversion to Hyderabad, which was fortunately checked; on recrossing the river the army proceeded to Shikarpur, thence to Dadar, and so through the Bolan Pass, to Quetta, where Cotton was joined by Keane. Detailed surveys of the Bolan Pass are included, and are followed by maps of Kandahar and the surrounding country; it was at Kandahar that on 8 May 1839 Shah Shuja was replaced on his throne amidst the most elaborate ceremony, and one of the plans shows the arrangements for it—the position of the throne, the ceremonial avenue, the portion reserved for the British mission and officers, and the positions occupied by the various brigades. From Kandahar a mission was sent to Herat, and a survey of Girishk signed by Captain John Paton is probably connected with this. Keane, however, turned north-east for Kabul; the chief obstacle was Ghazni, which was taken by storm on 23 July 1839, and this action is the subject of five maps, two of which appear to be the basis of two in the Map Department (51995 (1) and I.S.

(Ghazni)). On 7 August the Durani dynasty in the person of Shah Shuja was re-established at Kabul, of which there are a number of plans. On its return the army was divided and the maps relate, first, to Keane's route—by way of Khyber, Jalalabad, and Attock, begun on 15 October, and, secondly, to the activities of the Bombay division under General Willshire (which had left Kabul on 18 September) at Kalat (in Baluchistan) which was captured on 13 November 1839. Shortly afterwards the 'Army of the Indus' was disbanded and the honours customary at the end of an apparently successful campaign were distributed; fortunately in the glow of success no one could foresee the shameful disaster that was afterwards (November 1841) to befall the troops left in Kabul.

C. E. WRIGHT

42. LUCAS WAGHENAER'S 'THRESOOR DER ZEE-
VAERT'.

CHAUCER'S Shipman from Dartmouth, who 'knew well alle the havenes, as thei were From Gotlond to the Cape of Fyne-stere' was as learned as the majority of mariners of northern Europe in the fourteenth century, for their voyages generally extended only to Iceland in the north and Cadiz in the south. While they must have carried a surprising amount of sea-lore in their memories, these men early began to write down, for the guidance of themselves and their successors, notes about the landmarks, entrances, shoals, anchor-ages and tides of the harbours which they were accustomed to visit. So it came about that by 1550 several little books of sailing-directions for the northern seas, mainly compiled by Dutch and Flemish sailors, were in print. These were devoted almost exclusively to the harbours and the times and directions of the tides in them, and were illustrated with small woodcut views of churches, beacons, cliffs, and other landmarks. The first book, however, which contained charts as well as sailing directions was the *Spieghel der Zeevaert*, compiled and published by Lucas Janszoon Waghenaer, a pilot of Enkhuizen, in 1584-5. This became immediately popular, ran into several editions and was translated into many languages, an English edition appearing in 1588 under the title of *The Mariners Mirrour*. The

charts showed all the principal ports from Viborg down to Malaga, but greatly abbreviated the stretches of coast between them, and showed the inland towns, which did not interest sailors, inaccurately. In 1592 Waghenauer followed this with the *Thresoor der Zeevaert*. This was compiled on similar lines, but with the text altered and expanded and with charts on a much smaller scale, showing the coasts in something like their true proportions. During the next fourteen years six Dutch and three French editions of this were published, but the issues were apparently small, for copies are now rare. Thirteen examples of the Dutch editions and seven of the French have been located on the Continent, but none was known in England or America until the British Museum acquired, largely through the generosity of the Friends of the National Libraries and of Mr Harold Whitaker, a fine copy this year.

This work, entitled *Thesorerie ou Cabinet de la routte marinesque: Contenant la description de l'entiere Navigation, & cours de la Mer Septentrionale . . . par l'expert . . . Pilote Lucas Iansz. Wagenaer*, bears the date 1601 and the imprint of Bernard d'Aseville, Calais; but there are many indications, notably the bad French of the text, that it was printed at Amsterdam. It is an oblong quarto volume, bound in vellum, containing an engraved title-page, a preface, index, 288 pages of text, twenty-five double-page charts engraved on copper, and a large number of woodcuts in the text. The preliminary matter comprises tables of the sun's declination, of the new and full moon and of tides; instructions in the use of the astrolabe and quadrant; and lists of the stars, of distances between the chief continental ports, and of distances covered in traversing a degree of latitude at different angles. Then follow the charts, each accompanied by detailed information about the landmarks, depths, and moorings of the harbours shown. At the end come some general disquisitions which reveal, incidentally, the keen interest which the Dutch had begun to take in the East Indies (the Dutch East India Company was founded in 1602). There are instructions for sailing round Africa, translated from the Portuguese; notes on the ports and commodities of India, the East Indies, and China, taken from the account written by Dirck Gerritsz; and an interesting treatise on

five possible routes from England to Cathay. These are: (1) by the Cape of Good Hope, (2) by Magellan's Strait, (3) by 'Forbusscher's' North-West Passage, which Waghenaeer explains has not yet been fully explored, (4) by Barentszoon's North-East Passage, also only partly explored, (5) by going straight across the North Pole—a feat accomplished recently by aeroplanes.

The charts cover the coasts described in the earlier books of sailing-directions, but include also Carelia and the White Sea in the north, Cadiz to Cartagena in the Mediterranean and the coast of Morocco as far south as Cape Ghir (Ras Uferni). They are followed by a full description of the Canary Islands and Madeira, illustrated by numerous large woodcuts, and a copper-plate of Tercera (by Pieter van den Keere). In this Waghenaeer set an example which was followed in all maritime atlases for two centuries: the charts of the route from Holland, England, and France to the Far East by the Cape of Good Hope were placed first, and the Mediterranean, which had figured so prominently in the early Italian and Catalan portolans, was relegated to later pages. In this copy the charts are engraved by Jan van Doetecum, Jan van Dale, and Arnold van Langren, all noted artists, but it is noteworthy that different engravers were employed for different editions of the *Thresoor*, the Englishman Benjamin Wright engraving many charts in the latest editions. All the charts are compass-charts, based on bearings and sailing distances, and they show numerous handsomely engraved compass-cards with bearing-lines extended to neighbouring ports. The north point is the magnetic north, which at that time (at London) lay some 10° E. of true north. Each chart has titles in Dutch and French and two scales, and shows a multitude of soundings and anchorages. The scales are in 'Germanic' miles, the normal unit of measurement among northern sailors, which contained four modern nautical miles, and in Spanish leagues, the unit in southern Europe, which contained four Italian or Roman miles, seventy of which covered a degree of latitude. The latitudes for various places which Waghenaeer gives in his text are often surprisingly accurate, but his longitudes, when they can be ascertained, are frequently wrong, partly because there was as yet no ready way of fixing them scientifically, partly because the circum-

ference of the world was underestimated. Waghenauer does not show the profile and landmarks of the coast separately along the top of each chart as he did in the *Spieghel* and as is done in the best modern charts, but copies a device used by the Portuguese. He bends back the shore, so to speak, at all important places, so that cliffs, beacons, and the like are seen in elevation although the sea and the land beside them are in plan. Here also he set an example which was followed for more than a century.

The following charts are devoted to Great Britain and Ireland: (a) Southern Ireland from Dunmore in Kerry to Arklow. As everywhere, the names of places are given in a Dutch form and are often hard to recognize. (b) Southern England from the Scillies to Shoreham, including the south coast of Wales and the Severn up to Gloucester, though the last is on a reduced scale. Vawijck (Fowey) is given considerable space in the text, and Looe Island is mentioned as providing a safe anchorage. At Dartmouth the mariner is recommended to anchor in front of the Brasserie, though in other harbours the church is preferred. At Arundel Haven (Littlehampton) we are told that there is a good harbour and that (as Defoe noted was still the case in 1724) the English build many ships there with the abundant timber of the district. (c) Eastern England from Newhaven to Scarborough (Pl. XXXVII). The spelling 'Haesberg' for Happisburgh, where a beacon is marked, indicates that the name was pronounced then much as it is to-day. (d) Eastern England and Scotland from Robin Hood's Bay to Duncansby Head. (e) The Hebrides and (f) The Shetland Isles, both as woodcuts.

Apart from its rarity, this work contains much valuable material for the history both of early methods of navigation and of commerce in Europe; and the Museum is greatly indebted to the Friends of the National Libraries and to Mr Whitaker for their assistance in securing it.

EDWARD LYNAM

43. A RARE FRENCH INCUNABLE.

OUTSTANDING among the few specimens of early typography recently acquired for the Library is a copy of the first and the only known separate edition of Andreas Barbatia, *Repetitio*



XXXVII. CHART OF THE COAST OF ENGLAND FROM SCARBOROUGH TO NEWHAVEN, 1601

super capitulum Rainutius de testamentis. This very rare book forms part of a group of incunabula catalogued by Proctor under 'France, Unknown places' and including also Publicius, *Epistolarum institutiones* (Proctor, no. 8803) and *Epistolae magni Turci* (Proctor, no. 8803 A). None of these contains any indication of origin or date, nor does the type, a florid gothic of about 87 mm., greatly resemble as a whole any definitely located fount. Proctor suggested that its home should be sought for 'in the east or south-east of France', but a more plausible guess would perhaps be Toulouse, where another 'repetitio' of Barbatia was printed in 1476, and where more than one type contains single elements akin to those of the unknown group. The Barbatia is a considerably larger and more important book than its fellows, being a small folio of 116 leaves, printed in double columns of 40 lines to the column. These columns, which are about 46 mm. wide apiece, are separated by a blank space of just half their width, and this liberal allowance of white, enhanced in the present copy by exceptionally wide margins (the outer measuring 59 mm. and the lower as much as 80 mm.), gives the book an opulence generally associated with a larger format. It is interesting to note that Jenson's practice when printing similar legal commentaries was to allow only two-fifths of the width of a column between columns (28 mm. to 70 mm.) on a page of 60 lines, or half as long again.

Barbatia, one of the most celebrated jurists of the time, was fond of introducing personal matter into his discourses, and he winds up this treatise with a paragraph of quaintly extravagant panegyric on the University of Bologna and on Ferrarius Gabes (Gualbez, de Gualvis), who was 'rector studentium ultramontanorum' there when the lectures were delivered. This dates the composition of the text in the years 1454-6. For the date of printing Proctor tentatively noted 'c. 1476?'; it seems possible, however, that the edition may have been the result of a dispersal of the author's effects after his death in 1479.—Press-mark: IB. 46344. Description: Gesamtkatalog 3381. Type reproduced on plate 1900 ll. of the Type Facsimile Society.

V. SCHOLDERER

44. 'A PATH-WAY TO PENITENCE.'

AMONG recent acquisitions by the Department of Printed Books is a copy of *A Path-way to Penitence. With sundry deuout prayers, fruiteful aduertisementes, and wholesome counsailes of Godly Fathers towards the amendement of life, and some withdrawing of the bridle of over-much liberty taken*, printed by John Wolfe in London in 1591.

This little volume, of which no other copy is now known to exist, is perfect in its original vellum binding and is in uncommonly good condition for a devotional work of the kind. It is signed at the end with the initials 'I.N.' These initials may stand for the name of John Norden, the topographer and compiler of several religious manuals bearing similar titles, such as *A Path-way to Patience*, *A Pensive Mans Practise*, *A Poor Mans Rest*, and others. Perhaps it is unnecessary to suppose any other author for the present book. Its character, as well as its title, has a family resemblance to the works mentioned; John Norden was in the habit of using his initials in print; and it is possible to read into the lines in the introductory verses:

Examine by this squire
And see if all be square

an allusion by the land-surveyor to an instrument of his profession.

On the other hand it is to be noted that the form of the title of the book being after a pattern common at the time, the resemblance counts for nothing by itself; that if John Norden frequently put only his initials on a title-page, he always signed his first name to an epistle dedicatory, and the *Path-way* has no such epistle, so that we would have here the single known instance of his publishing under his initials only; and that while references in John Norden's religious manuals are largely confined to the English Bible, the author of *The Path-way to Penitence* quotes Aristotle, the Christian Fathers, and the theologians of the Middle Ages, and gives the Latin text of certain prayers. In any case it would be an economy to credit John Norden with the authorship of another devotional work which is after his own kind, bears his initials, and is not attributable to anybody else by name.

Between the years 1584 and 1587 John Norden put his name to four successful manuals of piety; after 1587 he seems to have published no more religious works for nine years. *A Path-way to Penitence* was issued by John Wolfe in 1591 (the entry on the Stationers' Register is dated 25 Feb.). Does it fill the gap? Or had John Wolfe, whose reputation for straightforwardness as a printer had at one time stood none too high, a devious purpose in issuing this book with the bare initials 'I.N.'?

W. A. MARSDEN

45. MODERN ENGLISH BOOKBINDINGS.

ENGLISH women bookbinders have hitherto been represented in the Museum collections, so far as can be ascertained, by only one of their number, Miss Katharine Adams (Mrs Webb), of whose work the Departments of Manuscripts and Printed Books possess several specimens with her characteristically delicate gold tooling. Through the generosity of Mr Julian Moore, who has done so much to strengthen the Museum's collection of modern English bookbindings, the Department of Printed Books has now acquired an example of the work of Miss E. M. MacColl, who introduced a new method of free-hand tooling into the binder's craft. The book is *The New Life*, a translation of Dante's *La Vita Nuova* by D. G. Rossetti, London, 1903, and the binding is in green levant, gold tooled to a geometrical design on the upper cover, and with yellow inlays in the doublures. Mr Moore has also presented a copy of Guazzo's *Ciuile Conuersation*, London, 1581, in a green levant binding with coloured inlays, fully gilt by 'E. S. Aurifex', that is, Sir Edward Sullivan, Bart.

In connexion with the forthcoming issue of a new edition of the *Guide to the Exhibition in the King's Library*, the temporary exhibition of English bookbindings has been dispersed, but at the end of the bookbinding section of the permanent exhibition a case has been reserved for a select number of modern English bindings, and both the above-mentioned books are shown there, together with the only other example of Sir Edward Sullivan's work in the Museum, and three specimens of Miss Adams's small bindings.

H. THOMAS

46. AN EARLY BABYLONIAN STONE FIGURE OF A BOAR.

IMMEDIATELY after the bronze handle illustrated in *B.M.Q.* vol. xiii, Pl. IX *c*, there has come by purchase into the Department of Egyptian and Assyrian Antiquities a small steatite figure of a boar crouched in a characteristic attitude (no. 129400, length 11.8 cm., Pl. XXXVIII *a*). The comparison of this with a similar but more highly finished sculpture found at Ur (*B.M.Q.*, vol. v, Pl. XXXVII, 1) is at once obvious, though the differences in detail are considerable. In the present example there are no grooves in the flanks nor socket in the back, the limbs and particularly the head are more summarily executed, and the ears are longer. By its likeness to the Ur figure, which was found in a well-defined context (see *Antiquaries Journal*, vol. x, p. 333), this also may be dated in the Jamdat Nasr period, i.e. the last strictly prehistoric age in Babylonia.

C. J. GADD

47. GOLD FIGURE OF A GOAT, FROM IRAQ.

MR J. A. SPRANGER has very generously presented a gold figure of a goat, much resembling in style the amulets in the form of animals found in the excavations of the more elaborate tombs of the early dynastic or archaic Sumerian period at Ur (Pl. XXXVIII *b*). It seems, however, quite certain that this figure is not an amulet, not only because it is slightly larger than is usual with the amulets, but also because there is no means of threading or suspending it. The base of the figure is a thin gold plate cut to a flat-sided oval fitting roughly the contour of the figure. On first examination the suggestion inevitably occurs that this plate is a later, even perhaps a modern, addition, but a laboratory examination has not produced any positive evidence that the plate was added later, and is fairly conclusive against the plate being modern work, for the gold appears to be exactly the same as that of the body. The use of this admirable little figure, a notable addition to the Babylonian gold collection, must therefore remain mysterious. Length 4 cm.

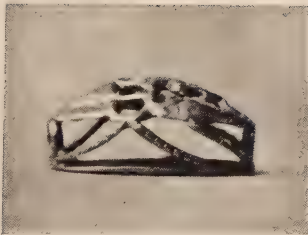
SIDNEY SMITH



a



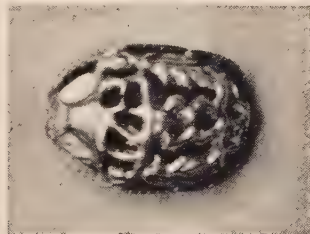
b



c

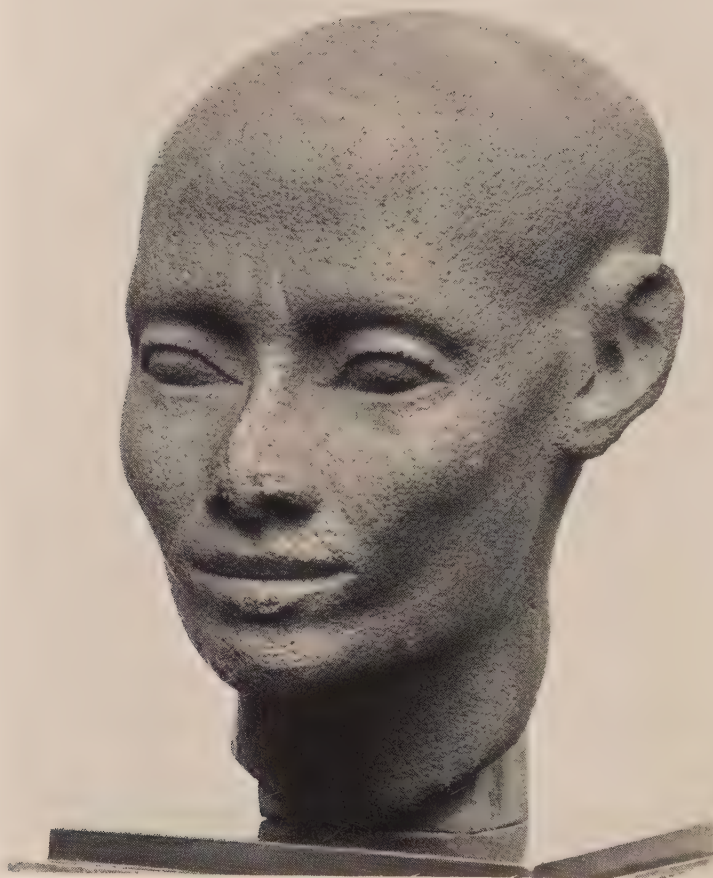


e



d

XXXVIII. *a, b*, BABYLONIAN STEATITE BOAR AND GOLD GOAT. *c, d, e*, EGYPTIAN GOLD SCARAB AND IMPRESSION
(enlarged 2:1)



XXXIX. EGYPTIAN PORTRAIT HEAD IN SANDSTONE

48. THE CARMICHAEL HEAD, FROM EGYPT.

THE late Lord Carmichael bequeathed to the British Museum, as an outstanding antiquity in his Egyptian collection, a red sandstone head of a priest, subject to the life interest of Lady Carmichael. This sculpture, now given during her lifetime by Lady Carmichael, presents most interesting problems, more readily propounded than answered. The sculptor has followed all the traditions of Egyptian art, yet the immediate impression given is that it could not have been made in the dynastic period (Pl. XXXIX). One feature in particular, the broadening of the skull at the back of the head, is more common in debased Egyptian sculpture of the Roman period than at any other time. The sunken cheeks, united by a channel round the lower lip, give an expression of quiet suffering that is not easily paralleled in any period. The head is a fine one; the many questions it raises add to its interest for the Museum collections. Height 12 cm.

SIDNEY SMITH

49. A GOLD SCARAB.

ALTHOUGH gold was often used for mounting in rings scarabs made from other materials, very few complete scarabs in this metal are known. The present specimen (Pl. XXXVIII *c, d, e*), which was formerly in the Macgregor Collection, has been presented by Professor P. E. Newberry. In the openwork design of the back there is a figure of the god Bes, flanked by two figures of the hippopotamus goddess Thoueris. Inside the scarab there are traces of a black resinous substance with which it may at one time have been coated. The date to which it belongs is probably the Middle Kingdom.

I. E. S. EDWARDS

EXCAVATIONS

IN March of 1938 Mr M. E. L. Mallowan returned to Tall Brak in the north-east of modern Syria and carried out a short campaign. He returned in the autumn to conclude his extraordinarily fruitful excavations there.

The topmost level of the site contained private houses of mud-brick. They had been abandoned about 1500 B.C., but before that had been three times rebuilt, represented by three different strata of occupation. The fine light-on-dark pottery called 'Hurrian' by some was found to have been used here. And since it does not occur in other more distant parts of the site, it is assumed to have been a luxury ware used only by the ruling class who lived upon the summit of the city.

After 1800 there was a gap, until levels of occupation were reached corresponding to the Third Dynasty at Ur (2300–2000 B.C.). They contained some cuneiform tablets, in which a number of place-names are mentioned. Unfortunately none appear to be places which are identifiable as yet.

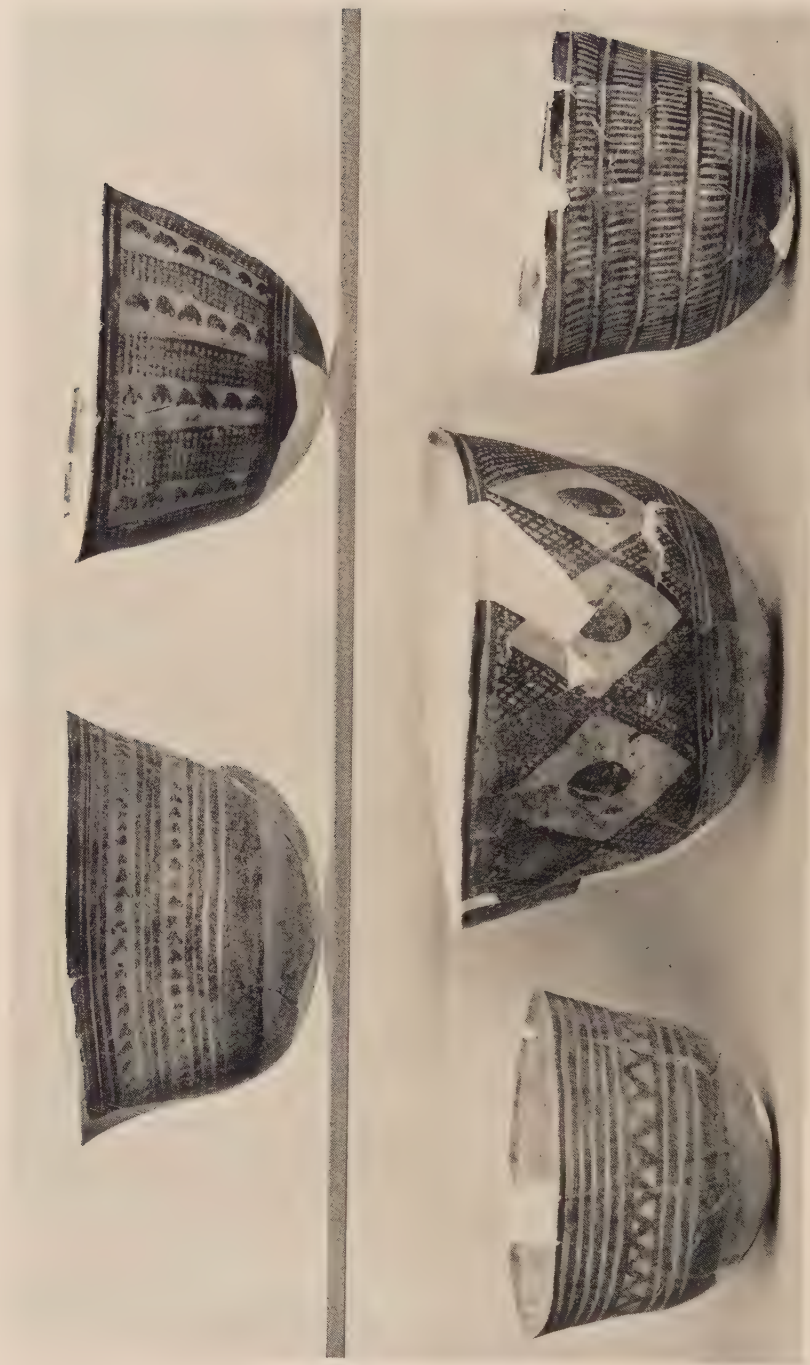
Below this occurred houses and the palace at the south-east corner discovered in 1937, belonging to the period of the Sargonid dynasty of Akkad. It was of vast area, 90 by 90 metres, and built with walls of great strength, apparently as much in order to serve as a fortress on the all-important Anatolian trade route, as to be a store in which local tribute was preserved.

It was made clear that these regular contacts of Tall Brak with Mesopotamia have their foundation at a still earlier date by the discovery, beneath the East Wing of this Akkadian palace, of the remains of a ruined ziggurat of the late Jamdat Nasr period (about 3100 B.C.) the superstructure of which was still in part preserved up to a height of some eleven metres. The central shrine could still be traced, and was found to be formed by a room of oblong plan running north by south. In an adjoining court in the centre of the short side was found a statue base, built against the wall with diminutive bricks and ornamented in a hitherto unexampled way with horizontal bands of blue and white stone and green shale, bound on top and bottom with sheet gold and attached to a wooden framework by means of silver nails. Part of it is now in the Museum.

In the platform containing foundation deposits discovered in the previous season, numerous additional small objects were found (Pl. XL).



XL. STONE FOUNDATION-OFFERINGS AND ALABASTER HEAD FROM TALL BRAK



XLI. POTTERY FROM TALL MEFESH

A very important find consisted of sculptured heads of alabaster which we may recognize as also of a deity, presumably feminine. In form they seem to be masks, fitted once to complete figures in the round, or to poles or standards of some kind. As works of sculpture of so remote and little known a date they are unique; and as illustrating a type of face already distinct from that of Mesopotamia, inclining to the 'Subaraean' type represented in the later monuments of Tall Ḥalaf, they are of more than ordinary historical and anthropological importance (Pl. XL).

Mr Mallowan's excavations, apart from the intrinsic interest of the objects found, have thus again greatly contributed to our knowledge of the history of the period. Contacts are being shown by excavations now in progress in Anatolia to have existed between that country and Mesopotamia even from before the Jamdat Nasr period. They were renewed in the time of Sargon of Akkad in an expedition of his which had been considered legendary. The discovery that Brak could have served as a stepping-stone in both periods is thus of great importance by way of confirmation.

Mr Mallowan also surveyed the sites in the adjoining valley of the River Balikh, and found certain of them on the west bank to be prehistoric. Soundings were made at Tall Mefesh and Tall Aswad. The first contained pottery combining characteristics of the ware both of Tall Ḥalaf and al-'Ubad, evidently marking a transition from one to the other (Pl. XLI). The second contained Tall Ḥalaf and Samarra ware. Other sites, Tall Jidle, Hammam, and Tall Sahlan, were found to contain later material, but as in the case of Brak, continuous occupation had ceased about 1500 B.C., and the levels appeared to be poor, much disturbed, and indicative of a less settled and advanced life than those farther east.

RECENT PUBLICATIONS

THE eighth part of *Hieroglyphic Texts from Egyptian Stelae, &c., in the British Museum* continues the publication of hieroglyphic texts on stone monuments in a new and improved form. The texts are reproduced, with the monuments where necessary, not in out-

line drawings but by half-tone reproductions. In the description of the plates there is, apart from a catalogue description of the monument, an edition of the texts in type. The part contains as usual fifty plates and the price is £1. 16s.; the description of plates has been written by Mr I. E. S. Edwards. The most important texts are the inscriptions of Kames and Sennefer in the reign of Thothmes III, of Amenhetep in the reign of Thothmes IV, of Amenhetep III, of Merimes Viceroy of Nubia in the reign of Amenhetep III, of Her and Suti, of Tutankhamen, and of Heremheb. Line-blocks illustrate the reconstitution of the inner and outer coffins of Merimes, which has been possible owing to additional fragments recently acquired.

PRINCIPAL ACQUISITIONS

DEPARTMENT OF PRINTED BOOKS.

The History of the Times. The Tradition Established. 1841-1884. London, 1939. One of 125 copies on hand-made paper. *Presented by Major the Hon. J. J. Astor, M.P.*

The Great Chronicle of London. Edited by A. H. Thomas and I. D. Thornley. London, 1938. *Presented by the Library Committee of the Corporation of the City of London.*

Horses and Soldiers. A collection of pictures by the late Gilbert Holiday. Published privately: Aldershot, [1938]. *Presented by Messrs Gale & Polden, Ltd.*

The Star of Seville: a drama attributed to Lope de Vega. Translated by Henry Thomas. The Gregynog Press: Newtown, 1935. *Presented by the Misses G. E. and M. S. Davies.*

Danske i Paris gennem Tiderne. Udgivet af Association Franco-Danoise i Paris, under Redaktion af Franz v. Jessen. Three volumes. København, 1936-8. *Presented by the Association Franco-Danoise i Paris.*

A History of the Kindersley Family. By Arthur Fasken Kindersley. Printed for private circulation, 1938. *Presented by the Author.*

Early Icelandic Rímur. MS. no. 604 4^{to} of the Arna-Magnæan Collection in the University Library of Copenhagen. [Reproduced in facsimile.] With an introduction by Sir William Craigie. Levin & Munksgaard: Copenhagen, 1938.

Digte af Bjarni Thorarensen og Jónas Hallgrímsson. Udgivet i Facsimile efter deres egenhændige Manuskripter af Einar Munksgaard. Indledning af Jón Helgason. Ejnar Munksgaards Forlag: København, 1938. *Presented by Mr Ejnar Munksgaard.*

République Française. Ouvrage édité par le Gouvernement Français à l'occasion de la visite en France de leurs Majestés britanniques le roi George VI et la reine Élisabeth. Paris, 1938. *Presented by the Director of the Bibliothèque Nationale.*

MANUSCRIPTS (WESTERN).

Transcripts of letters of Edward Fitzgerald to Fanny Kemble (Add. MSS. 45097-8), by H. E. G. Evans. Add. MS. 45269. *Presented by Mrs L. R. Bentley.*

Pedigree of the Badcock Family of Devon and Somerset, by Col. J. C. Tyler. Add. MS. 45270. *Presented by the compiler.*

Papers of Sir Thomas Stamford Raffles. Three volumes. Add. MSS. 45271-3. *Presented by Mrs Drake.*

Letters of Sir James Brooke, K.C.B., first British Rajah of Sarawak, to Miss (afterwards Baroness) Burdett-Coutts, mainly 1858-68. Ten volumes. Add. MSS. 45274-83. *Presented anonymously by 'an East India Merchant'.*

Letters to William Archer, the dramatic critic (d. 1924). Eight volumes. Add. MSS. 45290-7. *Presented by Lieut-Col. C. Archer, C.S.I., C.I.E.*

Autograph MSS. of William Morris. Forty volumes. Add. MSS. 45298-337. *Bequeathed by Miss May Morris.*

Papers of William Morris. Sixteen volumes. Add. MSS. 45338-53. *Presented by Dr Robert Steele.*

Letters of Philip Webb to George P. Boyce and Mrs Wickham Flower. Two volumes. Add. MSS. 45354-5. *Presented by Sir Sydney C. Cockerell.*

Autograph MS. of Earl Jellicoe's *The Grand Fleet, 1914-1916*. Add. MS. 45356. *Presented in accordance with Earl Jellicoe's wishes by Florence, Countess Jellicoe.*

'Syria; Assyria; and Armenia': sketches by the Rev. S. C. Malan, 1850. Add. MS. 45360. *Presented by Mr W. Malan.*

Letters of Baron Friedrich von Hügel to Miss Maude D. M. Petre, 1899-1922. Two volumes. Add. MSS. 45361-2. *Presented by Miss Maude D. M. Petre.*

Genealogical and other notes relating to Thaxted, co. Essex, compiled by W. C. Wontner-Smith. Add. MS. 45363. *Presented by the compiler.*

Papers of Admiral Ross Donnelly, K.C.B. Two volumes. Add. MSS. 45364-5. *Presented by Miss J. Macdermott.*

Diaries of the Moravian 'Gemeinhaus' at Herrnhut, 1747-1764 (except 1757). Twenty-one volumes. Add. MSS. 45366-86. *Presented by the Moravian Church, Fetter Lane, London, E.C., through the Rev. J. N. Libbey.*

Rental of Barking Abbey, co. Essex, 34 Henry VI. Add. MS. 45387. *Presented by Mr F. J. Brand.*

John Duncan's 'Vertuous Holy and Christian Life and Death of the late Lady Lettice, Vicountesse Falkland'; perhaps the author's draft. Add. MS. 45388. *Presented by Dr T. O. Mabbott.*

'Genealogia Boisia.' Add. MS. 45389. *Presented by Miss Gwladys H. Boys.*

Greek Leitourgikon, 1644. Egerton MS. 3155.

Maps and plans made in connexion with military operations in Baluchistan and Afghanistan, 1838, 1839. Egerton MS. 3156.

Synaxaria of Nicephorus Callistus Xanthopulus, with illustrations, c. A.D. 1500. Egerton MS. 3157.

Letter of Pope Pius XI, while Prefect of the Vatican Library, 20 March 1916, and Letter of Cardinal Gasquet on behalf of Pope Pius XI, 22 Feb. 1922. *Presented by Sir F. G. Kenyon, G.B.E.*

Letter of J. Meade Falkner on the election of Pope Pius XI, 1922. *Presented by Mr J. A. Herbert.*

Letters of W. H. Hudson, 11, 26 October 1913. *Presented by Mr H. I. Bell.*

Accompt of disbursements for the use of the Schools in the Depot of English prisoners of war of Sarre Libre, 1807. *Presented by Mr Sidney Hodgson through the British Records Association.*

Transcript of P.R.O. Special Collections: Ancient Correspondence, vol. 30, no. 142. *Presented by Dr S. J. Madge, F.S.A.*

Letters from Prince Kropotkin and others to Mrs N. F. Dryhurst. *Presented by Mr A. R. Dryhurst.*

Icelandic order to Miss May Morris, with accompanying papers, 1921-31. *Printed. Add. Ch. 71267 A-E. Presented (with Add. MSS. 45338-53) by Dr Robert Steele.*

Deeds relating to co. Linc., with one relating to Lewisham, 1404-1645. *Add. Ch. 71268-76. Presented by Mr M. G. Goslett.*

Letters Patent to William Brockell, 1875, with second Great Seal of Queen Victoria. *Add. Ch. 71277. Presented by Messrs Narborows.*

Cast of the seal of Henry de Mileisis, Archdeacon of Exeter, from a charter at Woburn Abbey, datable between 1212 and 1219. Detached seal CLXXXVI. 1. *Presented by the Duke of Bedford.*

Seventy-six Byzantine Bullae from Cyprus. Detached seals CLXXXVI. 2-77. *Presented by Wing-Commander T. O'B. Hubbard.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Nābhōn (Aryeh). Shāhōr 'al gabbī lābhān (reproductions of caricatures from the Hebrew Press). *Presented by the Davar Company Limited.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A collection of Egyptian antiquities. *Bequeathed by the late Sir Robert Mond.*

A collection of glass fragments from Egypt to illustrate technique. *Presented by Professor P. E. Newberry.*

A gold scarab. *Presented by Professor P. E. Newberry.*

Two Babylonian amulets. *Presented by Miss A. L. M. Gillespie.*

A terracotta plaque from S. Arabia. *Presented by Mr J. Duncan.*

Three wooden mummy labels, with Greek and demotic inscriptions. *Presented by Mr Wilfred Merton.*

A gold figure, Sumerian. *Presented by Mr J. A. Spranger.*

An Egyptian head, sandstone. *Presented by Lady Carmichael.*

Fragments of pottery from South Arabia. *Presented by Mr Stewart Perowne.*

A stone boar of the Jamdat Nasr period, from Iraq.

Two demotic papyri.

Two fragments of a Sumerian bowl.

Results of excavations at Brak and in the Balikh valley. *From Mr M. E. L. Mallowan's expedition.*

A bronze lamp with a South Arabian inscription, of doubtful authenticity. *Presented by Mr P. Waterhouse.*

ORIENTAL ANTIQUITIES.

Twenty objects in stone, marble, metal, and terracotta from the collection made by the late Lt-Col. Sir Harold Arthur Deane, K.C.S.I., Commissioner of the North-West Frontier Provinces. Gandhara School, first to fourth century A.D. *Presented by Lt-Col. H. H. R. Deane (retd.).*

Collection of Javanese bronzes; drawings of sculptures and monuments for the History of Java; a large Chinese painting, and two Indian Saivite paintings. From the Collection of Sir Stamford Raffles. *Presented by Mrs Drake.*

The cover of a bowl with decoration in underglaze blue. Mark and period of Hsüan Tê (1426-35). Chinese. *Presented by Mr O. C. Raphael.*

Blue and white bowl, Yung Lo period (1403-24); a cup of white porcelain, fourteenth century; water-pot, Hsüan Tê period (1426-35); and three pieces of fireclay moulds for bronze casting, Shang dynasty (1766-1122 B.C.). *Presented by Mr A. D. Brankston.*

Pottery pillow with engraved decoration, Sung dynasty; and a bronze *ku*, Sung or earlier. *Presented by Mr W. Hochstadter.*

Jar of Yüeh ware, c. fourth century A.D. *Presented by Sir Herbert Ingram, Bart.*

A seated figure of Buddha and a head of a Bodhisattva, from the Lung-mên caves.

Fukien bowl with enamel colours, eighteenth century. *Presented by Mr V. Rienaecker.*

An elephant being fed by his keeper. Mughal painting, period of Jahangir (1612-28).

A book of picture writing from south-west China. *Presented by Miss D. de Beer.*

Lustred half-tile with figure of a bearded man in relief. Persian, fourteenth century. *Presented by Major H. Howard.*

Chinese cloisonné dish of the Ming dynasty (1368-1644). *Presented by Mr H. J. Oppenheim.*

Japanese embroidered picture of Amida with two Bosatsu, c. fourteenth century.

Collection of 412 antiquities from the site of Mohenjo-Daro, Indus Valley Civilization. *Received in exchange from the Director-General of Archaeology in India.*

Thirty-nine pieces of ornamental silver, mostly gilt and decorated with niello, said to have been found at Nihavand. Persian, Seljuq period, twelfth century.

A silver charm box containing pottery plaque, Ladakhi work from Lhasa; a devil's mask from Ley, made in Ladakh, and a rosary of beans with copper dorje attachment and nose-pick from Ladakh. *Presented by Mr R. T. Wilson.*

A selection of sixty-six items from the Japanese collection formed by the late Rev. C. J. Todd, R.N. *Presented by Mrs Todd.*

Japanese painting by Torii Kiyoshige: two actors in the Togakushiyama play. Mid-eighteenth century.

Three Japanese woodcuts by Okumura Toshinobu, Kondō Katsunobu, and Kiyoshige.

Bronze ink-well, engraved and inlaid with silver and niello. Persian, thirteenth century.

Chinese carved red lacquer box. Mark and period of Yung Lo (1403-24).

ETHNOGRAPHY.

Two pottery vases and a figurine, Chancay style, and two pottery moulds, said to have been dug up near Callao, from Ancient Peru. *Presented by Miss B. White.*

An iron knife with carved handle, and silver ornament on blade and wooden sheath, from Ceylon. *Presented by Dr E. P. Pieris, C.M.G.*

An ethnographical series, including a wolf mask, carved rattles and clappers, a bone 'soul-case' inlaid with shell, and an inlaid lip-plug

probably from the Haida of Queen Charlotte Islands; baskets, probably Tlinkit, and other objects from the north-west coast of America. *Presented by Mr. P. I. Beeman.*

An ethnographical series from South Africa. *Presented by Mrs H. Auerbach.*

A brass ceremonial knife and a pair of brass rings, the 'insignia' of the Ogboni Secret Society, of the Egba sub-tribe of the Yoruba, southern Nigeria.

Two carved ivory and skin needle-cases, with thimbles attached, from the Eskimo.

A series of 133 original photographs, illustrating the ethnography of the Bantu-Kavirondo tribes, Kenya Colony.

A shark's-teeth double-edged knife, probably from East Polynesia, and a series of skin vessels from West Africa and India.

A painted bark cloth from Bukoba, and other ethnographical objects from the Jaluo of the Lake Province, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Four carved spears from the Solomon Islands, a paddle from Samoa, and various ethnographical specimens from South Africa, including some from Lobengula's kraal, Matabili, collected in 1897. *Presented by Mr W. A. Green.*

A grindstone ploughed up in Dookie Agricultural Garden, Belgrave, Victoria, Australia. *Presented by Miss B. Kearthland.*

A series of gold weights from Ashanti, Gold Coast. *Presented by Miss D. A. Stock.*

A painted vase with woman's head in relief, early Nasca style, from Peru. *Presented by Mr L. C. G. Clarke, F.S.A.*

Pottery vase, representing a pair of frogs, Chimu style, Peru, and a coloured basketwork 'bottle' from Abyssinia; also a small leaf hat from the Canarese, South India. *Presented by Capt A. W. F. Fuller.*

Brass beads dredged up from the Offin River and a stone 'disc' flaked on one side, from Accra, Gold Coast. *Presented by Capt. R. P. Wild.*

Two pottery vases of Early Chimu and Chimu types, from Ancient Peru, and a series of photographs illustrating Peruvian archaeology. *Presented by Mr Bennet Greig.*

Two ivory bark-cloth beaters, probably from the Belgian Congo.
A series of arrow-heads and scrapers, made from pebbles, from a wind-eroded factory site, 6 miles south-west of Vanguard, Saskatchewan, Canada.

A model of an East African Dhow, called a 'mtepe', from Mombasa, Kenya. Said to be a lineal descendant of the 'Ploaria Rhapta' described in the 'Periplus of the Erythrean Sea', Ch. XVI; made to-day principally on the Island of Pate.

Ethnographical series from the Utaqua-Mimika River region, southern Netherlands, New Guinea. *Collected by the late A. F. R. Wollaston, on the Ornithological Expedition, 1910.*

An ethnographical series, chiefly pottery, baskets, and gourds, from Uganda. *Presented by Mrs K. M. Trowell.*

A series of ancient pottery vases of 'corrugated' and 'black on white' painted ware, from the Upper Gila area, Salt River Valley, Arizona; also two beaded skin purses from the Apache tribe.

A model of a double canoe from Fiji. *Presented by Mr James Keggie.*

A wooden food-bowl with two canoes carved on the lid, and geometric ornament in relief; probably Barotse work, Northern Rhodesia. *Presented by Mrs E. W. Fuller.*

An ethnographical series, from various islands in the Pacific, chiefly Melanesian. *Presented by Mr Samuel Hardy.*

An ethnographical series, including painted bags, personal ornaments, &c., from the natives of Melville Island, Australia. *Presented by Mr G. M. Matthews.*

A painted pottery jug from the Santo Domingo Pueblo, New Mexico. *Presented by Dr Leonhard Adam.*

A large series of ancient Talamancan pottery, including 'alligator', 'armadillo', and 'lost colour' wares, from Panama.

Two stone implements from Cape Breton, Nova Scotia. *Presented by Mr R. R. Hutchinson.*

A pair of brass anklets worn by married women of high rank, a large carved paddle, and other ethnographical objects, all from the Ibo in the region of Ogrugru, southern Nigeria.

PRINTED IN
GREAT BRITAIN
AT THE
UNIVERSITY PRESS
OXFORD
BY
JOHN JOHNSON
PRINTER
TO THE
UNIVERSITY

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXVII (1931-9), A-Buer. Each £4 (to original subscribers £3).

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6. 6s.

CARTA DAS NOVAS (Facsimile). The Discovery of Abyssinia by the Portuguese in 1520, with an introduction, English translation and notes by HENRY THOMAS, and a transcription into modern Portuguese by ARMANDO CORTESÃO. Pp. xv+99. 1938. £1. 2s. 6d.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12. 12s.

BOAZIO'S MAP OF IRELAND, *circa* 1600. Colour Facsimile. 1938. 10s.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea-Judith. 1936. Portfolio. £3. 3s.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s.

SCRIBES AND CORRECTORS OF THE CODEX SINAITICUS. By H. J. M. MILNE and T. C. SKEAT, and including contributions by DOUGLAS COCKERELL. Pp. xii+112, illustrated by 23 figures and 43 plates. 1938. £1. 12s. 6d.

THE CODEX SINAITICUS AND THE CODEX ALEXANDRINUS. Pp. 35, with 6 plates. 1938. 1s.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv+208. 1935. £2. 17s. 6d.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2. 2s.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. VI, 1784-1792. By MARY DOROTHY GEORGE. 1938. Pp. xxxviii+1082. £2. 12s. 6d.

HANDBOOK TO THE DRAWINGS AND WATER-COLOURS IN THE DEPARTMENT OF PRINTS AND DRAWINGS. By A. E. POPHAM. Pp. 144+8 plates. 1939. 2s. 6d.

ASSYRIAN SCULPTURES IN THE BRITISH MUSEUM FROM SHALMANESER III TO SENNACHERIB. Pp. 19, with 69 plates. 1938. £1. 7s. 6d.

UR EXCAVATIONS. Vol. II, The Royal Cemetery. By C. L. WOOLLEY. Part 1, Text: Pp. xx + 604, with coloured frontispiece and map; Part 2, Plates: 274 (37 in colour). 1934. £4. 4s.

UR EXCAVATIONS. Vol. III, Archaic Seal Impressions. By L. LEGRAIN. Pp. 60, 16 half-tone and 42 line plates. 1936. £1. 12s. 6d.

UR EXCAVATIONS. Vol. V, The Ziggurat and its Surroundings. By Sir LEONARD WOOLLEY. Pp. xviii + 150, 63 collotype and 26 line plates. 1938. £3. 12s. 6d.

UR EXCAVATIONS: TEXTS. Vol. II, Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1. 15s.

HIEROGLYPHIC TEXTS FROM EGYPTIAN STELAE, ETC. Part VIII. Edited by I. E. S. EDWARDS. Pp. 58 + 50 plates. 1939. £1. 16s.

CATALOGUE OF EGYPTIAN RELIGIOUS PAPYRI: Copies of the Books PR(T)-M-HRW from the XVIIIth-XXIIInd Dynasty. Vol. I, Description of Papyri with Text. By A. W. SHORTER. Pp. xiv + 127, with 12 plates. 1938. £2. 10s.

CATALOGUE OF DEMOTIC PAPYRI. Vol. I, A Theban Archive of the Reign of Ptolemy I, Soter. By S. R. K. GLANVILLE. Pp. lii + 73, with 13 plates. 1939. Buckram, £1. 15s.; Paper, £1. 13s.

A HANDBOOK TO THE EGYPTIAN MUMMIES AND COFFINS EXHIBITED IN THE BRITISH MUSEUM. Pp. viii + 71, with 31 plates. 1938. 2s. 6d.

THE STURGE COLLECTION. An illustrated selection of foreign stone implements bequeathed in 1919 by William Allen Sturge. By REGINALD A. SMITH. Pp. 131, with 5 plates. 1937. £1. 1s.

HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST. By R. L. HOBSON, C.B. Pp. 180, 20 plates and 260 illustrations. 1937. 2s. 6d.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15s.

CATALOGUE OF COINS OF THE ROMAN EMPIRE. Vol. III. By H. MATTINGLY. Pp. cxcvi + 640, 102 plates. 1936. £3. 10s.

CATALOGUE OF COINS OF ANCIENT INDIA. By JOHN ALLAN. Pp. clxvii + 319, 46 plates. 1936. £3.

ANCIENT EGYPTIAN SCULPTURE LENT BY C. S. GULBENKIAN, ESQ. Pp. 28, with 32 plates. 1937. 2s. 6d.

GUIDE TO AN EXHIBITION OF CARICATURE. Department of Prints and Drawings. 1939. 3d.

AIR RAID PRECAUTIONS IN MUSEUMS, PICTURE GALLERIES, AND LIBRARIES. Pp. 59. 1939. 9d.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES, PLASTER CASTS and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.